HUMANITIES WEST

Exploring History. Celebrating the Arts.

Charlemagne in Aachen, Germany

Charlemagne: The Father of Western Europe

FEBRUARY 27–28, 2015 • MARINES' MEMORIAL THEATRE, 609 SUTTER ST., SAN FRANCISCO

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HUMANITIES WEST PRESENTS

Charlemagne: The Father of Western Europe

Even 1,200 years after his death in 814, Charlemagne still symbolizes a critical turning point in Western civilization. King of the Franks and Lombards, Emperor of a New Rome, Charles the Great ushered in the Carolingian Renaissance and fathered a dynasty. Although political unity proved ephemeral, his economic, administrative, educational, and religious reforms created a new and enduring cultural identity that encompassed the heartland of today's Western Europe. For the first time, the focus of European political power shifted from the Mediterranean, then dominated by Byzantine and Islamic empires, to continental (and Catholic) Europe.

Introductory slide show by Cynthia Pham Gordon.
Background music: EPOS: Music of the Carolingian Era. *Ensemble Cantilena Antiqua, directed by Stefano Albarello, 2011.*
Scholars Circle: Kip Cranna's lecture with Clifton Massey's performance on Saturday is sponsored by Theresa Nelson and Barney Smits.

Friday, February 27, 2015 **7:30 pm–9:30 pm**

Welcome **PATRICIA LUNDBERG** (Humanities West) and **FRED ASTREN** (SFSU)

Charlemagne: Myth, Reality, and Legacy **GEOFFREY KOZIOL**

Even in his own time Charlemagne was known as "the father of Europe." For once, reality lives up to legend. Charlemagne created a Western European empire, one of the few real empires Europe has ever had. It was often a nasty, violent, and ruthless enterprise, and it ended almost as soon as it had begun. But out of the need to first justify his empire and then save it, Charlemagne created a political ethos different from any before, whether Greek, Roman, or Christian. That legacy is with us still. It is the "Social" in European Social Democracy.

Intermission

The *a cappella* vocal ensemble, **CLERESTORY,** performs ***Love and the Knight***—a tribute to the music-loving Frankish king Charlemagne and his musical legacy in Europe. Beginning with Chants and the mystical songs of Hildegard von Bingen through the Continental Renaissance and the Romantic masters, Clerestory will lend its clear voices to songs both sacred and amorous. Flemish polyphony, the French troubadours, the German Männerchor all trace their history to the great knight-king who celebrated music in his own age. Introduced by **CLIFFORD (KIP) CRANNA** (San Francisco Opera).

Please go to http://www.clerestory.org/love-and-the-knight-humanities-west for texts and translations for this performance.

The Origins of Chant	
Albi ne doleas	Carolingian Chant, c. 8th century
Isti sunt mauri genere	Ambrosian Chant, c. 9th century
Adoro te devote	Gregorian Chant, c. 11th century
The Mystical Order	
Caritas abundat	Hildegard von Bingen (1098–1179)
Caritas abundat	Frank Ferko (American, b. 1950)
A Troubador In Love	
Riches d'amour	Guillaume de Machaut (c. 1300–1377)
Fi, Maris de vostre amour	Anonymous, 13th century
Ardant amour	Orlandus Lassus (1532–1594)
Vray Dieu d'amours	Mattheus Pipelare (c. 1450–c. 1515)
The Armed Man	
L'Homme armé	Anonymous chanson
Kyrie from *Missa L'Homme armé*	Johannes Regis (1425–1496)
La Guerre	Clément Janequin (1485–1558)
Death of a Knight	
Introitus from *Missa da Requiem*	Claudin de Sermisy (1490–1562)
The Three Ravens	Edward Chapman (English, 1902–1981)

Saturday, February 28, 2015 10:00 am–12:00 noon and 1:30 pm–4:00 pm

Welcome **PATRICIA LUNDBERG** (Humanities West) and **FRED ASTREN** (SFSU)

Art Around Charlemagne **LAWRENCE NEES**

Charlemagne figures prominently in every history of art, and the artistic developments of his time set new directions that would be followed for centuries. The great palace chapel that he built at Aachen survives, but many of the gorgeous illuminated manuscripts, ivory carvings, and buildings associated with him were probably not products of his direct patronage. Perhaps because of his limited personal role, new artistic ideas and practices spread widely and effectively through a broad and shifting network of officials from all over Western Europe. These officials' varying backgrounds enriched not only works produced at and for the court, but promoted rich exchanges of people and ideas that also stimulated responses across Europe. The royal and imperial court of Charlemagne thus played a crucial but limited role in creating and promoting art, thereby enhancing its impact.

Intermission

Charlemagne's Christianity and the Carolingian Renaissance **MARTIN CLAUSSEN**

The Christian churches in the Middle Ages were rich and sometimes powerful institutions, controlling land, treasure, belief, literacy, and education. Like most kings of the period, Charlemagne understood the uses to which churches and religion might be put: propaganda could be disseminated, wealth appropriated, and personnel drafted, all in the service of rulers. Charlemagne himself, coming from a long line of powerful men who acted in this fashion, did just that. But unlike many other kings, as his reign progressed, Charlemagne began to take religion more and more seriously. He left us a record of this deepening devotion to the tenets of Christianity. During his long reign (768–814), we can see the effects of his increasingly serious religious beliefs not only in his personal life, but also throughout the vast territories he controlled as he sponsored or supported a renewal of religion that has come to be known as the Carolingian Renaissance.

Lunch Break *Program resumes at 1:30 pm.*

Performance: A Lover, Not a Fighter **CLIFFORD (KIP) CRANNA**

KIP CRANNA traces the literary transformation of Charlemagne's legendary warrior Roland from hot-headed fighter to jealousy-crazed lover, as recounted in the *Chanson de Roland* (1140), Ariosto's *Orlando Furioso* (1532), and George Frideric Handel's *Orlando* (1733). **CLIFTON MASSEY** (countertenor) performs selections from Handel's *Orlando*, accompanied by **DWIGHT OKAMURA** (piano).

Please refer to the separate insert for the musical program, with texts and translations of the selections from Handel's *Orlando* featured in this performance.

Intermission

Women and Textiles in the Carolingian World **VALERIE GARVER**

Both women and textiles played crucial social, political, and religious roles in the Carolingian world. Fabricating cloths and clothing helped give women a prominent place in Carolingian culture and allowed them to fulfill male expectations that women act morally and care for their households. Women participated in the lasting efforts of Carolingian leaders, not least Charlemagne, to delineate differences more sharply among peoples and spaces by making the textiles that helped put these ideas into practice. As a result, textiles and clothing came to mark status, identity, gender, and religious estate in ways that we can sometimes still see in our own world. Because scholars have only come to appreciate the importance of women and textiles in the early Middle Ages relatively recently, using these subjects to examine Charlemagne's era provides new insights into this influential European empire.

Panel Discussion with the Presenters, Moderated by **FRED ASTREN**

To pose questions to the Presenters please fill out a card and leave it on the lobby table.

Please complete our Online Evaluation for the Charlemagne program at: www.surveymonkey.com/s/ Charlemagne2015

Special Offer Humanities West has produced a special-edition, educational resource/reader for ***Charlemagne.*** It is FREE to attendees in PDF format via email at cynthia@humanitieswest.org. The Resource List is available at humanitieswest.org.

Fred Astren (PhD, Near Eastern Studies, UC Berkeley) is Professor and Chair of Jewish Studies at San Francisco State University. He holds a B.E.S. degree from University of Minnesota with specialization in medieval history and an MA in Arabic from UC Berkeley. Areas of research include minority/sectarian history and sacred history in the Mediterranean Middle Ages, with special focus on Jewish history under Islam, Jewish-Muslim relations, and the Karaite Jewish sect. Astren is writing a book on Jews in the Mediterranean.

The Bay Area's acclaimed classical *a cappella* ensemble **Clerestory** features **Jesse Antin, Kevin Baum, John Bischoff, Dan Cromeenes, Christopher Fritzsche, Corey Head, David Kurtenbach, James Monios,** and **Justin Montigne.** Clerestory's singers, from countertenor to bass, pride themselves on providing unparalleled performances to local audiences. Clerestory is named for cathedral architecture whereby upper windows let in daylight. The ensemble tells the "clear story" of the music it performs through sophisticated performances grounded in decades of experience singing together. Clerestory has been described as "distinctive voices blending in a gorgeous sound" by *SF Classical Voice,* and "a model of what a great choral concert should be" by *BBC Magazine* columnist Chloe Veltman. Clerestory's website features free archived concert recordings. **www.clerestory.org**

Martin Claussen (Professor, Saint Ignatius Institute, and Professor, History, University of San Francisco) received his PhD in late antique and early medieval history from the University of Virginia. He has published articles about religion and belief in both these periods, and is the author of a book on early Carolingian church reform.

Clifford (Kip) Cranna, Dramaturg at San Francisco Opera, has a BA in music from University of North Dakota and a PhD in musicology from Stanford. He has served as vocal adjudicator for numerous groups, including the Metropolitan Opera National Council. For 30 years he was Program Editor and Lecturer for the Carmel Bach Festival. He lectures and writes frequently on music, teaches at the San Francisco Conservatory and the Fromm Institute, and often moderates panel discussions such as the Opera Guild's "Insights." In 2008 he was awarded the SF Opera Medal, the company's highest honor, and in 2012 he received the Bernard Osher Cultural Award for distinguished efforts to bring excellence to a cultural institution. Dr. Cranna serves on the boards of Chanticleer and Humanities West and on the Advisory Board of Opera Parallele.

Valerie L. Garver (PhD, University of Virginia) is Director of Undergraduate Studies and Associate Professor of History, Northern Illinois University. Her research interests center upon the early Middle Ages, particularly the social history of the Carolingian Empire. She is most engaged in questions concerning the history of women, gender, childhood, and family, and the interdisciplinary study of material culture. Her publications include *Women and Aristocratic Culture in the Carolingian World* (2009). She is working on a second book titled "Textiles and Clothing in the Carolingian World." Her research has been supported by a Solmsen Postdoctoral Fellowship, the Fulbright Program, the American Philosophical Society, and by grants from the University of Virginia, Northern Illinois University, and the University of Notre Dame.

Geoffrey Koziol (PhD, Stanford) is Professor of History at UC Berkeley. His interests include politics and ritual in late Carolingian and Capetian France, monasticism, political power and religious discourse, diplomatic (the study of charters and diplomas), and historiography. He teaches courses ranging from northern European culture from the Merovingians to the eve of the Hundred Years' War—especially kingship, historiography, archaeology, women, monasticism, the cult of saints, ritual, liturgy, propaganda, political theory, and the transformation of political communities from kingdoms to states, as well as contemporary political mythologies of medieval history. His published work includes *The Politics of Memory and Identity in Carolingian Royal Diplomas: The West Frankish Kingdom (840–987)* (2012) and *Begging Pardon and Favor: Ritual and Political Order in Early Medieval France* (1992).

Clifton Massey (countertenor) has been praised for "impeccable phrasing and intonation" and as "an expressive marvel" by *SF Classical Voice,* and for "depth of tone" by the *Dallas Morning News.* Clifton has appeared as soloist with notable period-instrument groups including Philharmonia Baroque Orchestra, Concert Royal NYC, American Bach Soloists, and the Dallas Bach Society. He has sung with Spire Chamber Ensemble, Ensemble viii, Clerestory, and Chanticleer. Clifton works with area choral groups and currently directs the high school group Ecco of the Piedmont East Bay Children's Choir. He holds degrees from Texas Christian University and Indiana University, where he studied with Paul Elliott, Alan Bennett, and Paul Hillier.

Lawrence Nees (PhD, Harvard) has taught at the University of Delaware since 1978, where he is Professor of Art History. His books include *The Gundohinus Gospels* (1987), *A Tainted Mantle: Hercules and the Classical Tradition at the Carolingian Court* (1991), and *Early Medieval Art* (2002). He recently submitted for publication a book manuscript "Perspectives on Early Islamic Art in Jerusalem." He has held fellowships from the Guggenheim Foundation, the National Endowment for the Humanities, the Mellon Foundation, the American Academy in Berlin, the Institute for Advanced Study in Princeton, and the Center for Advanced Study in the Visual Arts at the National Gallery of Art in Washington. He served from 2008–2014 as Vice-President and then President of the International Center of Medieval Art.

Dwight Okamura has been the orchestral pianist for the Berkeley Symphony, California Symphony, SF Symphony, and Skywalker Symphony. He has accompanied various Bay Area vocal ensembles including Chanticleer, Musae, Young Woman's Choral Projects, SF Symphony Chorus, and SF Girls Chorus. He is a keyboardist with the Best of Broadway series, and has played for the pre-Broadway premiers of "Beautiful," "Wicked," "The Mambo Kings," "Lestat," "Legally Blonde," "Mamma Mia," "The Lion King" and the revival of "A Chorus Line," where he also played on the cast recording.

UPCOMING HUMANITIES WEST PROGRAMS. CALL CITY BOX OFFICE NOW AT 415.392.4400.

March 5, 2015 at 6 pm Humanities West's First Salon at the Rex

Ars Minerva presents *Bringing Lost Italian Carnival Music to the Stage.* Artistic Director and mezzo-soprano Céline Ricci and pianist Derek Tam will perform and talk about staging their upcoming mid-March premier of the lost Baroque opera *La Cleopatra.* $25. For tickets call City Box Office at 415.392.4400. Meet up with us in the Rex Library Bar at 5 pm for a pre-program drink! The Hotel Rex, 562 Sutter, San Francisco.

Céline Ricci

May 1–2, 2015 The Great War: Cultural Reverberations Across Europe

World War I collapsed empires, redrew national boundaries, wrought cataclysmic change in a generation of Europeans, and revolutionized long-held world views all across Europe. From 1914–18, "The Great War" raged amid a vast crisis of cultural confidence. The 'war to end all wars' was a major catastrophe and an historic turning point. Yet, among The Great War's legacies of drastic political, social, and cultural change has been its indelible influence on music, art, literature, and film. Tickets at City Box Office 415.392.4400. Marines' Memorial Theatre, 609 Sutter Street, San Francisco.

Robot in *Metropolis*

COMMONWEALTH CLUB OF CALIFORNIA • 555 POST STREET • SAN FRANCISCO

March 4, 2015 at 5:30 pm Humanities West Book Discussion with Lynn Harris: ***The Song of Roland,*** **Anonymous.** RSVP commonwealthclub.org or 415.597.6700. Club members free, Public $5. *Note new address.*

SAVE THE DATES FOR THE 2015–2016 SEASON AT MARINES' MEMORIAL THEATRE

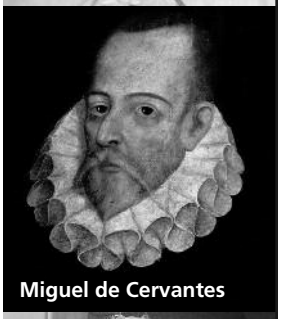
October 23–24, 2015 Dawn of the Renaissance (1275–1400)

The Italian Renaissance represents a high point of early Western European culture. Italian writers and artists first recaptured and reinvigorated the artistic accomplishments of classical antiquity. The republican communes erected monumental civic palaces and other major architectural works, such as fortifications and public fountains. Duccio, Giotto, Simone Martini, and Giovanni Pisano entered new territory in painting and sculpture, paving the way for later artists such as Brunelleschi and Masaccio. Dante, Petrarch, and Boccaccio wrote their masterpieces in verse and prose, which Chaucer would later retrieve and reimagine in the English language. The music of the Trecento and Ars Nova also paralleled the significant achievements in art, architecture, and literature of the period.

Giotto di Bondone

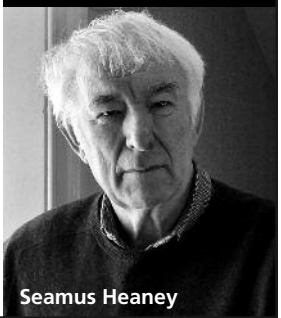
February 26–27, 2016 Shakespeare and Cervantes

Miguel de Cervantes (1547–1616) and William Shakespeare (1564–1616), two of Western civilization's greatest writers, helped define modern forms of literature, while enriching the power and expressiveness of their respective languages. They lived amid the tumultuous interconnected histories of the Spanish Golden Age and the Golden Age of Elizabethan and Jacobean England. On the 400th anniversary of their deaths on the same date (though not the same day), we celebrate their vividly created characters, their timeless stories, their enduring themes, and their own personalities, all of which have become deeply embedded in world culture.


Miguel de Cervantes

May 6–7, 2016 The Celts: History, Culture, Legend

From Galatia in modern Turkey to Galicia in northwest Spain, Celtic peoples dominated pre-Roman Europe. Celtic culture outlasted Roman military dominance and generated a rich archive of art, religious and cultural traditions, and legends that inspired epic and lyric poetry in Europe's successor languages. Celtic cultural identity remains strong wherever Celtic languages are now spoken. The "Romantic Nationalism" of the 18th and 19th centuries rediscovered Europe's Celtic past and is the spiritual ancestor of modern independence movements. Since the 18th century the musical and literary contributions of the Celtic countries to the culture of Europe have been notable, from Thomas Moore and Sir Walter Scott to Seamus Heaney.


Seamus Heaney

TICKETS ON SALE APRIL 15, 2015.

Timeline of Charlemagne's Life and Reign

adapted from: http://historymedren.about.com/od/charlemagnestudyguide/p/sg_timeline.htm

742 Charles the Great is born on April 2, traditionally in this year, but possibly as late as 747

751 Charlemagne's father Pippin is declared king, beginning what would later be called the Carolingian dynasty

768 Upon the death of Pippin, the kingdom of Francia is divided between Charles and his brother Carloman

771 Carloman dies; Charles becomes sole ruler

772 Charlemagne makes his first raid on the Saxons, which is a success; but this was just the beginning of an extended struggle against the decentralized pagan tribes

774 Charlemagne conquers Lombardy and becomes King of the Lombards

777 Construction on a palace in Aachen begins

778 An unsuccessful siege of Saragossa, Spain, is followed by an ambush of Charlemagne's retreating army by the Basques at Roncesvalles

~780–900 Carolingian Renaissance

781 Charles makes a pilgrimage to Rome and has his son Pippin proclaimed King of Italy; here he meets Alcuin, who agrees to come to Charlemagne's court

782 In response to recent attacks by Saxon leader Widukind, Charlemagne reportedly has 4,500 Saxon prisoners executed *en masse*

787 Charles launches his educational plan by ordering bishops and abbots to open schools near their churches and monasteries

788 Charlemagne takes control of Bavaria, bringing all the territory of the Germanic tribes into one political unit

791–796 Charles conducts a series of campaigns against the Avars in present-day Austria and Hungary. The Avars are eventually destroyed as a cultural entity

796 Construction on the cathedral in Aachen begins

799 Pope Leo III is attacked in the streets of Rome and flees to Charlemagne for protection. The king has him conducted safely back to Rome

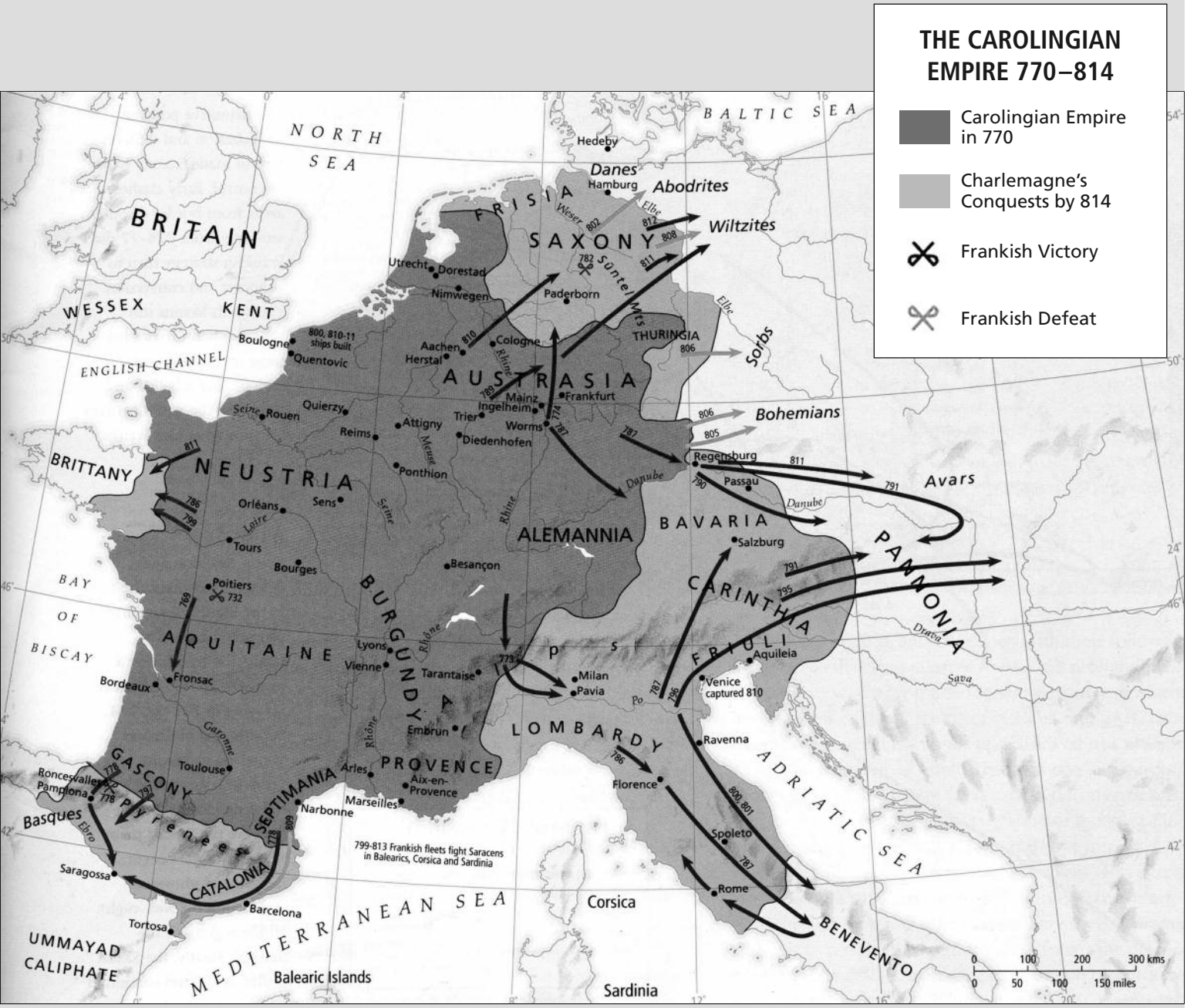
800 Charlemagne comes to Rome to oversee a synod where Leo clears himself of the charges laid on him by his enemies. At Christmas mass, Leo crowns Charlemagne Emperor

804 The Saxon wars finally come to an end

812 Byzantine emperor Michael I acknowledges Charlemagne as emperor, though not as "Roman" emperor, providing official power to the power Charles already wielded in fact

813 Charles delegates imperial power to Louis, his last surviving legitimate son

814 Charlemagne dies in Aachen



Source: http://www.gohistorygo.com/#!carolingian-empire/zoom/c1xyo/i01i6q

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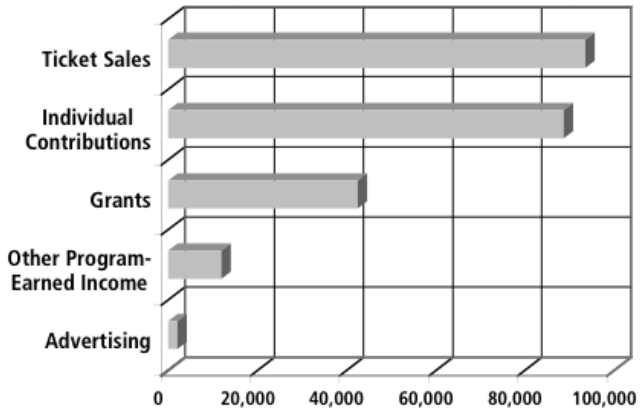

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Friends Luncheon May 2

Dinner is open to Humanities West Donors of $250 or more. Luncheon is open to all Donors. For tickets call CBO at 415.392.4400 no later than April 22.

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STANFORD HUMANITIES CENTER

Upcoming Event

MAY 21, 2015
5:30 PM

Samuel Scheffler:

Why Worry about Future Generations?

Philosopher Samuel Scheffler, a Fellow of the American Academy of Arts and Sciences and a recipient of the Guggenheim Fellowship who teaches and writes about moral and political philosophy, will give the 2015 Stanford Humanities Center Raymond F. West Memorial lecture. Free and open to the public.

Levinthal Hall
Stanford Humanities Center
424 Santa Teresa Street

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THE GREAT WAR

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ANDANTE TRAVELS has been chosen by the *National Geographic Traveler* for five consecutive years as 'Tours of a Lifetime.' Academic integrity, authentic quality of experience, and an appreciation of the good things in life combine to make superb vacations.

OCTOBER 1–12, 2015

The Great War: A Journey into the Archeology of World War I

The immense sacrifices made by troops from all over the world during the great cataclysm of World War I left behind an indelible mark on the countryside of northern France and Belgium. The archaeological remains of the conflict embody the personal stories and intimate details bound up in the tragedy and horror of the Great War. This tour journeys along the Western Front, from the early battles around the Belgian town of Ypres to the endgame of the War close to Verdun. Through visits to archaeological excavations, cemeteries and memorials, as well as journeys across the now peaceful battlefields, this tour provides an opportunity to understand the magnitude of this terrible conflict—and the great debt we owe to all those who fought in it.

Don't miss this opportunity!

Please visit the Humanities West travel page at www.humanitieswest.org for details.
Contact Andante Travels for additional information and to register: tours@andantetravels.com

Andante TRAVELS

Tel: 1-888-331-3476 • tours@andantetravels.com • www.andantetravels.com

Andante Travels Ltd. no. 0196976

The Marines' Memorial Theatre *(entrance and lobby shown above),* conveniently located at 609 Sutter Street near Union Square, serves as Humanities West's host venue. With its period charm and up-to-date facilities, it is the perfect setting for our audience and our programs.

An historical landmark built in 1926, the Marines' Memorial Theatre is an intimate 564-seat jewel box theatre in the heart of San Francisco's theatre district between Union Square and Nob Hill. The theatre is a well-known resource for local corporate and civic groups along with charitable organizations. In addition to acclaimed live performances, the Marines' Memorial Theatre is also a venue for speakers, presentations, corporate events, celebrations and more. The non-profit Marines' Memorial Theatre proudly presents live theatrical performances as well as inspiring speakers and presentations.

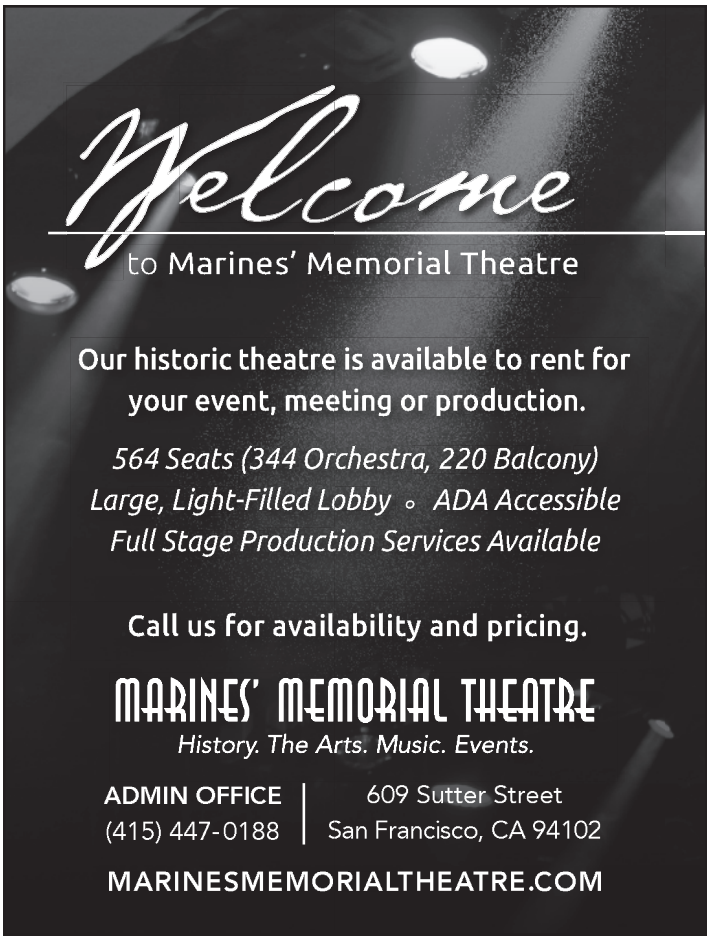
Late Seating Performances begin promptly. Seating for late-comers is at the discretion of the theatre management and production staff. The lobby bar opens 60 minutes before the program and seating opens 30 minutes before the program. Thank you for arriving early.

Ages Every person entering the theatre must have a ticket. Babes-in-arms and children younger than five years old are not allowed.

Accessibility Please contact City Box Office directly at 415.392.4400 to purchase wheelchair-accessible seating, or if you have other special needs. Wheelchair locations cannot be purchased online and are reserved for patrons who will be staying in their wheelchairs. There is no elevator access to balcony seating. The theatre box office and orchestra entrance are located on the second floor. Please enter the hotel lobby and take the center or right-hand elevator for access to the second floor. The left-hand elevator does not stop at the theatre. Accessible restrooms are located off the orchestra-level lobby and also on floor 10M.

Recording Equipment No recording devices are permitted.

Listening Assistance A Listening Assistance System is installed at the theatre. Headphones are available from the theatre box office. There is no charge, but an ID deposit is required.


Welcome
to Marines' Memorial Theatre
Our historic theatre is available to rent for your event, meeting or production.
564 Seats (344 Orchestra, 220 Balcony)
Large, Light-Filled Lobby ◦ ADA Accessible
Full Stage Production Services Available
Call us for availability and pricing.
MARINES' MEMORIAL THEATRE
History. The Arts. Music. Events.
ADMIN OFFICE
(415) 447-0188
609 Sutter Street
San Francisco, CA 94102
MARINESMEMORIALTHEATRE.COM

HUMANITIES WEST
P.O. Box 546
San Francisco
California 94104
415.391.9700
www.humanitieswest.org

grants for the Arts
San Francisco Hotel Tax Fund

YES! I WANT TO BECOME A FRIEND OF HUMANITIES WEST

- **Support public programs** unique to the Bay Area.
- **Dine with program presenters** (call CBO at 415.392.4400 for tickets).
- **Benefactors receive two complimentary tickets** to programs and may sponsor a program component.

Donate online at www.humanitieswest.org or pick up a Donor envelope in the lobby. Credit cards accepted.

TEACHERS: BRING YOUR STUDENTS TO HUMANITIES WEST PROGRAMS

You can purchase discounted student and teacher tickets for only $25 per day through City Box Office at 415.392.4400.

Ages 25 and under attend 2015–2016 programs FREE!

Our **Humanities West Young Audience Engagement Project** also includes benefits for teachers whose classes attend as a group, lunchtime discussion groups, and other resources. Email info@humanitieswest.org to learn more and/or to reserve free tickets for students age 25 and younger. Sponsored by Bank of the West. Space is limited.

"Like" Humanities West on facebook at www.facebook.com/HumanitiesWest to get the latest on our upcoming events.

AN ADVISOR WHOSE APPROACH IS

BASED ON KNOW-HOW.

AND KNOW YOU.

George Elias
Financial Advisor
(707) 575-6339

Merrill Lynch
90 South E Street
Santa Rosa, CA 95404
http://fa.ml.com/george.elias

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MARINES' MEMORIAL THEATRE

Theatre Manager
Diane Myrick

Technical Director
Greg Wilson

Front of House Manager
Brandie Pilapil

Front of House Staff
Tony Bermudez, Ron Marshall, Brian Herman, and Claire Gerndt

PATRONS, ATTENTION PLEASE! FIRE NOTICE: THERE ARE SUFFICIENT EXITS IN THIS BUILDING TO ACCOMMODATE THE ENTIRE AUDIENCE. THE EXIT INDICATED BY THE LIGHTED "EXIT" SIGN NEAREST YOUR SEAT IS THE SHORTEST ROUTE TO THE STREET. IN CASE OF FIRE, PLEASE ***DO NOT RUN*** — *WALK* THROUGH THAT EXIT.

"Like" MMT on facebook to get updates and tidbits about what is happening at the theatre!

http://www.facebook.com/MarinesMemorialTheatre